"Make It New" and Fear It, Too: *Neophobia* and Affective Intermediality in D. H. Lawrence and James Joyce

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Abstract. This paper explores how modernist writers, specifically D. H. Lawrence and James Joyce, employ intermedial techniques (ekphrasis, multimodality, sonic-textual layering, Bakhtinian parodying of media, etc.) to capture a collective experience of *neophobia* as the fear of modernity and novelty. Using examples from *The Rainbow*, *Aaron's Rod*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*, the study discusses the concept of affective intermediality as cases of intermedialized textual elements targeting emotions and leading to actions; this helps examine how fear operates as a cultural and aesthetic collective concept, which is encoded in archetypal imagery, subconscious referencing and allusions, and medial suggestive forms. The hermeneutic method and close reading applied allow the conclusion that the writers reflect on the critical matters of the turbulent reality and, through affect and suggestiveness, impact the readers: they manifest the feeling of fear, refer to the subconscious, cause confusion and the sense of loss, puzzlement, and shock, bring forward empathy, comparison, and frustration. As an outcome, the collective memory targeted through neophobia becomes a veiled layer of modernist novels, an active construct of affective intermediality.

Keywords: neophobia, intermediality, affect, modernism.

Introduction

> For just like children who tremble and fear everything in the dark night, so we are afraid in the light sometimes [...]
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> Lucretius, *De Rerum Natura*

Modernism as an artistic epoch can be seen as a creative, aesthetic, medial, and psychological manifestation of various fears, primarily the fear of modernity, the fear of never-ending changes, and the fear of the turbulences brought by the hectic and dramatic events of the twentieth century. In the context of intermediality and the literary modernism of the British Isles as, probably, the brightest manifestation of new trends, I propose to refer to the unity of all these fears as *neophobia* – fear of new, fear of novelty, fear of modernity. As with any *phobia*, it should be seen as a response, "excessive and seemingly irrational," a preventive mechanism that may lead to anxiety and trigger emotional processing (Gregory 2004).

This term is well established in paediatric psychology and biomedical research, although it is yet to be extended to literary studies; this paper provides four examples of how this can be done. First and foremost, I argue that, as a fear, neophobia was feeding the arts, artists, cultures, and societies, being often processed at the level of the subconscious.[1] As it can be seen now, from a distance of a hundred years, neophobia covered all aspects of everyday life. It, consequently, impacted the world of media and was registered in the intermedial fabric through deepening self-reflection and the individualization of modernists.

Modernist literature is often praised as an innovative celebration of rupture. Paradoxically, while promoting the principle of making it new and attempting to abandon the traditions of previous epochs, it both embraces and resists novelty, balancing between experimental desire and suffering a cultural trauma, eagerly recycling the old (see O'Sullivan 2017, Slote 2020, Wang 2024). Modernist anxiety stemming from this ambivalent treatment of the old and the new manifests in the symbolic and affective framework of the texts. The fear experienced by the writers is not an antithesis to modernist progress and experimentation; it is rather a ghost that haunts the imperative to make it new.

Consequently, *affective intermediality* – as cases of intermedialized textual elements that evoke "a feeling or emotion, particularly one leading to action" (Gregory 2004) – becomes a tool born by fear, out of fear, and, quite often, to

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1   Contrary to the Freudian theory, it is argued now that the brain processes and accepts information, including fears, like a computer, beyond consciousness, which is not the same as the unconscious (Gregory 2004). In this paper, I use the term *subconscious* as an opposition to *conscious*, purposefully avoiding Freud's terminology.

impose fear, as I attempt to demonstrate below. It may be defined as an aesthetic technique of evoking emotions or subconscious response by imitating or alluding to other media, often bypassing rational cognition processes and being a liminal space between media, which activates cultural memory and layered perception (see Schröter 2012, Friedman 2005, Pethő 2023).

In the context of modernist experiments that activate such memory and perception, fear may be seen as a positive concept: it appeals to primaeval and animalistic instincts that are not yet blinded by centuries of European arduous history. Fear either awakens a person and makes them act or, as a strong feeling equal to grief (Lewis 1961), stimulates longing for lost things: traditions, stability, slower progress, and predictability – all things radically eliminated at the turn of the twentieth century. People, including artists, had to adapt to overall acceleration, the spreading of new media, the growing dominance of literature and text as a documenting medium, and rapid industrialization. The changes happened everywhere, even in the most traditional domains, leading to "historical dread" and modernist aesthetic anxiety (see Nietzsche 1910).

Fear (indirectly) facilitated the growth of literacy levels and led to the domination of literature as a medium capable of documenting any other art and medium through a variety of verbal forms and modes. Within a literary medium, the novel as a new high genre capable of parodying everything, "freer and more flexible" due to the dialogization (Bakhtin 1981, 7), brought forward experiments, denial of traditional prose, and, consequently, the invention of modern epic and new mythologies by Lawrence, Joyce, Virginia Woolf, T. S. Eliot, and others (Moretti 1996). For these writers, Hellenism became a common Eurocentric cultural starting point that was far enough to allow comparison and re-evaluation of everything around them without hurting directly any other tradition that was manifested in more recent epochs (Renaissance, Romanticism, or Realism).

Intermediality, as "specific relations among dissimilar media products and general relations among different media types" (Elleström 2017, 510), was not known to modernists under this term yet.[2] It became an active, practical tool and catalyst of experiments and adaptations, though, allowing artists to resist their fears, note them down in the form of literary artefacts, or plunge into deeper self-reflexion and research the internal: pre-conscious, unconscious, and subconscious.

Eventually, interest in Hellenic mythology, media, and a focus on the self led the modernists, willingly or not, to Sigmund Freud's psychoanalysis and Friedrich

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2   Samuel Taylor Coleridge used the term *intermedium* in 1812 to speak of the narrative functions of allegory, referring to Edmund Spenser's poems. The term was well forgotten and was revived in the contemporary understanding of the concept in 1965. Dick Higgins used *intermedia* to define cases of the conceptual fusions of the arts; in 1983, A. A. Hansen-Löve used the term *intermedialität* to separate various notions from the context of intertextuality and speak of the border between intertextuality and intermediality.

Nietzsche's collective memory. By the term *collective memory*, Nietzsche meant his vision of civilization – centred on "history's transfiguration into memory" and "memory's dislocation in history," which facilitated the civilization-building processes (Chiurco 2021, 193). The popularity of these theories impacted everyone, directly or indirectly. As a consequence, E. M. Forster dwelt upon cultural archetypes and appealed to the layer of common legacy shared and imposed through stereotypes; Lawrence addressed the biblical and mythological archetypes to make his characters multi-faced, turn them into universal shape-shifters, making their chronotope highly metaphoric, "overcoming the limitedness" (Bakhtin 1975, 385, 389); Joyce employed the self-reflexive arranger (see Somer 1994, 65), stream of consciousness along with epic plot-making.

Modernist writers actively referred to and visualized dreams and nightmares, the fears of their characters, and, indirectly, the fears of their readers. They evoked suggestiveness and strong feelings, appealed to *panikos* (a feeling of uncontrolled fear caused by the god Pan), uncertainty, and doubts, and forced readers and narrators, sensibly or not, to question everything and everyone. The affect experienced in the novels or by beholders – readers and listeners – brought forward questions, interpretations, and hermeneutics as attempts to read closely, detect instances of non-conventional modes, and seek meanings in overt and covert media-based archetypes and parallels. Consequently, the following section offers four case studies, in which affective intermediality registers neophobia through archetypal imagery, sound variation, and the medialized forms of reflexion.

In the Multiverse of Fears

There are multiple levels of narration and intermediality, respectively, involved in the works of Lawrence, Joyce, and other modernists of the British Isles. Here, I shall discuss four medialized overlapping elements, which build and support the feeling of fear and disconcert, appeal to the collective cultural memory, and target primaeval instincts. They are the following: fear of men, civilization's collapse, Pan with his satyrs, and the arranger's voice.

1. Mismatching Archetypes and Lawrence's Fear of Men

This section demonstrates how Lawrence employs visual ekphrasis of religious and architectural artefacts for staging gendered archetypes and evoking the affective responses. Anxiety, displacement, and moral conflicts are based on this intermedial tool and activate a shared cultural memory to destabilize readers' emotional engagement with masculinity – dark evil men.

Hypothetically, neophobic ekphrases are the brightest examples of affective intermediality in modernist literature. Attentive readers of Lawrence's *The Rainbow* (1915) know that ekphrastic depictions are common yet the proper ekphrases of artefacts are few and relate to the circle of Anna and William. For example, Anna, similarly to other female characters in the novel, becomes Lawrence's symbol and symptom of changes, evolution, and the embracing of modernity. Eventually, the openness of women to new and modern leads to female collapse, as female characters are not yet capable of being independent and living the lives they want, primarily due to the rigidness of English society, the deeply rooted patriarchy, and conventionalism.

William, Anna's husband, is strongly interested in architecture, which may be interpreted as the character's manifestation of patriarchy and tradition. He bears the role of an artist striving to create; for him, art is the precursor of sanity. As Anna's lover and catalyst for her development, William also represents an archetype of the biblical Adam, who should father children with her. In this regard, rather symbolically, he can be associated by the reader with the *Creation of Eve*, the wooden panel he carves. It is described and visualized in the text through ekphrases. Being unable to form it the way he wants, strained by his relationship with Anna, William eventually destroys and burns it. This act of destruction becomes a symbol of transgression from the high world of dreams and creativity to the low reality of the English Midlands: to be a father and breadwinner. As the narrator concludes, on the ashes of the panel, "a new, fragile flame of love came out" (Lawrence 2002, 162). Anna triumphs over William and gets pregnant with their first child to become an archetype of the mother, definitively and irreversibly, a biblical Eve, a mother of people.

The conflicting archetypes are also supported by the incorporation of ekphrasis of Fra Angelico's *The Last Judgment* (c. 1425). The painting fascinates Lawrence, and he incorporates it as a culmination of Anna's story of Victrix, the woman who dominates over her husband. Disturbing for readers due to its evocation of Doomsday, the painting should bring forward positive associations of life after death and prehistoric biblical past: "This filled Anna with bliss. The beautiful, innocent way in which the Blessed held each other by the hand as they moved towards the radiance, the real, real, angelic melody, made her weep with happiness. The floweriness, the beams of light, the linking of hands, was almost too much for her, too innocent" (Lawrence 2002, 166). Lawrence's irony is that these passages are provocative, as they appeal to tradition, morals, and decency preached for centuries, the concepts he doubts and often parodies.

Besides, although Anna seems happy, being a mother is the only acceptable way for her. After certain resistance, she accepts this mask and role while observing the very same painting:

> How happy she was, how gorgeous it was to live: to have known herself, her
> husband, the passion of love and begetting; and to know that all this lived
> and waited and burned on around her, a terrible purifying fire, through
> which she had passed for once to come to this peace of golden radiance,
> when she was with child, and innocent, and in love with her husband and
> with all the many angels hand in hand. (Lawrence 2002, 166–167)

The series of visual depictions of artefacts continues, and the final ekphrastic
episode involving William and Anna's story spans an entire chapter where the
author visualizes the cathedral. The sacral building serves as the image uniting
darkness, dawns, and sunsets. Its arches serve as a basis for the rainbow, which
can be seen by Anna when she leaves the cathedral, similarly to Eve leaving
Eden. The mediaeval temple becomes a stimulus for Anna's thoughts, another
opportunity to annihilate William and his beliefs, triumph over him, and ruin
his illusion by turning her into the serpent of his Eden. These allusions echo the
shadow/light binary of Lawrence's other works and help William find fulfilment
in taking care of the church building. In the following chapters, Ursula, their
daughter, in an equivalent way destroys her own Adam, Anton. This evokes in
him the fear of darkness and forces him to leave for India with another woman
whom he marries hastily.

As an outcome, Lawrence's ekphrases raise the topics of light, nature, and
vegetation and accentuate Anna's love for sunshine and her fear of William. She
is afraid of him, as she has no special blood bond with him. Anna treats him
with alienation, as a dark and evil man. As P. T. Whelan (1988) argues, media-
and archetype-based symbolism (and opposition of male and female) should
demonstrate the divine nature of the child to be born (Ursula, the main character
of the novel) and make the reader perceive William as Hermes or the "phallic
messenger" of God.

Consequently, the fear of men and fathers, the treatment of them as evil and
dark aliens, is built by the archetypes of foster fathers, consorts, or guides and
initiators, sacred kings, and heroes (or rather fake heroes, unworthy heroes, fake
aristocrats) (see Whelan 1988). Lawrence imposes on his male characters the
intermedialized archetypes of fake Lancelot, fake Christ, satyr, fake Siegfried, and
fake Gunther; this turns men into enemies, building their images of flaky, fake,
and problematic *personae*. They appeal to the dark side of human history through
biblical fables, Arthurian legends, *Nibelungenlied* and Wagnerian operas, making
Lawrence's plexus of intermedial elements a densely interwoven set of medial
references and elements – a *pleximediality* – very polyphonic and suggestive,
imposing the vegetation/industrialization, light/dark, human/alien, male/female,
mythic/real, traditional/modern, and other binaries.

These and other elements also get linked to William Blake's painting *Jerusalem: The Emanation of the Giant Albion* (1820) (Reid 2019, 106), where the central theme is the fall of Britain, humanity, and the Western world. This makes Lawrence's intermedialized literary symbol of a rainbow a neophobic sign of decay and collapse. Blake's illustration of the rainbow depicting a rising woman under it echoes the quest of the novel's key female characters*,* who tend to rise from the crowd of traditionalism but fail due to the conservatism of society, weakness of men, fear, and are destined to return to traditional roles. The impossibility of breaking free, partially or entirely, appeals to readers' fears and should correlate with their emotions, as they (hypothetically) have been experiencing similar turbulences, frustration, and anxiety.

2. Disbalanced Modern Epic and Joyce's Fear of Collapse

This section demonstrates how Joyce combines visual, sonic, and textual intermedial forms, specifically mythic allusions, stream of consciousness, and religious parodying, to form an affective structure of cultural trauma. Such medial layering enables narrative collapse, which reflects the neophobic anxiety associated with modernity and a hypothetical collapse of civilization.

A Portrait of the Artist as a Young Man (1916) starts as the voice of the Irish race and its degeneration and dependency on British and the Roman Catholic empires; it demonstrates the fear for modernity and is seen as a continuation of the traditions of Ibsen, Freud, and Nietzsche in terms of exposing the "pharisaic face […] of bourgeois society" (Deane 2000, vii–xi). *Ulysses* (1922) and *Finnegans Wake* (1939) build on it, going deeper into discussions on religion, future, civilizations, and the arts, to reflect the horrid reality of the new century, recollect the past, bring forward the historical legacy, and grasp the cyclicity of humanity. Joyce's first novel transforms into a story of modern artifice – Dedalus, who escapes the Irish domestic collective and struggles with self-forced isolation. *Ulysses* is an *Odyssey*-inspired story of modern post-war Ireland with the opposition of artistic Daedalian and Bloom's *philistinism*, whereas *Finnegans Wake* is the Freudian dark collective nightmare referring to primaeval mythological archetypes of fear: a "nightmare of history" (Jameson 2009, 550). While myths govern the first two novels, *Finnegans Wake* can be seen as a reflection of oedipal concerns plumbed in "the mystery of identity, of sexual and social origin, and of the nature of man's relationship to God" (Norris 1974, 348), a topic of concern for beholders.

Similarly to Lawrence's William, Joyce's Stephen Dedalus, his main avatar in the first two novels, struggles and seeks the balance between real life and the world of art and media. He is a dialogic opposition of a remote idyllic past and troublesome modern: "You should see him, when his body loses its balance. Wandering Aengus I call him" (Joyce 2000b, 320). Linked to both Irish legacy

and Hellenism, he combines the roles of Daedalus, a mythological artifice, and Aengus, the Irish god of youth, love, summer, and poetry; he is also dependent on Saint Stephen, the first martyr of Catholicism. This archetypal deadlock allows Joycean characters and the self-reflexive arranger to question the Catholic Church and religion as reflections of civilization and its decay: Stephen's loss of faith in God and the Scriptures stimulates thoughts on the approaching collapse. "They drove his wits astray […] by visions of hell. He will never capture the Attic note," says Haines, his friend (Joyce 2000b, 320). Eventually, Stephen's contradictory position brings forward the motif of the artist's curse: he becomes a unity of incompatible things driven by significant historical, spatial, and temporal differences.

The chronotopic disbalance does not construct a prolific and metaphoric, carnivalesque world of the road as could be expected, even though Stephen and other characters are in constant movement around Dublin; instead, it supports the motif of cyclicity, stimulating thoughts on humanity and civilization, colonialism of minds and souls. Overly bright Stephen conflicts with overly simple Bloom. The dialogism of characters in *Ulysses* allows Joyce to demonstrate the variety of Irish life through fragments of one day. This may trouble readers, who are set on and off the rails of classic narration and are constantly reminded that Joycean text is as neutral in terms of the artist's presence in it as biased. Joyce builds the frustration by coming forward and disappearing, approaching and retreating behind the mask of the arranger.

Joycean focus on Hellenism and rejection of the vast layer of Irish myths and legends may also feel disturbing and puzzling. Joyce loves his country, yet the Irish folklore has too strong associations with nationalists and politicians; therefore, turning Bloom into Odysseus becomes attractive due to the warm humanity of the mythical hero (Kiberd 2000, xv). Similarly, as Stephen's prototype, Daedalus becomes essential due to the mechanized character of his art and his struggle for freedom, reflecting Joyce's concerns about Ireland as a British colony. Eventually, Joyce creates "art which aspired to the musical condition in which style and subject fuse" and which benefits from reading aloud: Joyce belongs to an essentially oral culture of Ireland (Kiberd 2000, xxxv–xxxvii) where many (if not most) songs are tragic and pessimistic.

Joyce's novels, consequently, become suggestive due to the integration of sound and visual fragments; they are expected to impact Irish readers at the level of subconscious and collective memory. Intentional focus on listeners and epic-making, the dialogism of the word, especially in *Finnegans Wake*, shifts the focus of attention from the subject to the beholder: "convincing each particular listener becomes a self-burdening task and tears the word away from the creative work on the subject itself" (Bakhtin 1975, 95–96). This can be interpreted as follows: the intentional musicalization and sonic qualities of texts consciously shift readers'

attention from *what* is described towards *how* it is described, forcing them to self-reflect. It is not always a pleasant and wilful procedure, yet Joyce leaves his readers no choice; it may be seen as forced experiences of looking onto a specific space, conveyed through Stephen's or Bloom's eyes (Fisher 2006, 668).

The veiled content of certain parts of *Ulysses* and most of *Finnegans Wake* should, consequently, hint at the topics of Ireland, colonialism, dreams, fear, media, civilizations, and the future but never speak of it directly so that readers could reach their own opinion stimulated by Joyce's liberal treatment of media and his highly synaesthetic textual instances, often accompanied by ekphrastic depictions. In this regard, *Finnegans Wake* becomes the culmination of Joyce's medial apotheosis and is seen as a modernist *Metamorphosis* of language, themes, and reality. It is "a colossal puzzle that challenges the ingenuity" of readers, a kaleidoscope of media, quotes, a constant re-arrangement of elements in new patterns (Kitcher 2007, xix) – "A collideorscape!" (Joyce 2000c, 143). There, fearful and worrying things are collided by people or scraped; yet it is also a study of various elements: Freud's theory, night, dreaming, authority, and ageing – "systematically, but not systemically," as John Bishop argues (1986, 17).

Joyce's kaleidoscopic writing, ultimately, supports obscurity and cyclicity. The repeated structural and veiled elements become haunting at all levels, supporting neophobia. They are present in phrases, passages, incorporated media, and the sound of the text. They cause shock, rejection, or address collective and individual fears, as the destruction of language plunges the reader into a state of a dream, coma, or a nightmare; there is no ability to speak under such conditions, yet the imagery contains poignant scenes and keeps readers disturbed and, undoubtedly, affected by references and echoes to the Egyptian *Book of the Dead*, Dante's *Inferno*, Giambattista Vico's works, or ancient myths. These texts are cyclical and repetitive in their geometrical structures, creating the imagery of the vortex of history and the cyclicity of civilizations, which experience an irreversible and terrifying collapse.

3. Mythic Curse and Lawrence's Fear of Imprisonment

This section examines how Lawrence's intermedial invocation of archetypes functions. Musical motifs and satyric bodily metaphors affect readers through the reanimation of primaeval fear. The engagement with auditory and performative media facilitates the construction of a neophobic intermedial soundscape, where masculinity, authority, and eroticism merge into mythic dread and animalistic instincts.

The multi-level modernist appeal to Hellenism and integration of the traditional arts through experimental techniques eventually bring forward the motif of primaeval fear, which can be linked to Adam and Eve, the original sin,

lost paradise, artists being cursed with their gifts (like satyr Marsyas), or *panikos*. Pan and satyrs can be sensed in, for instance, Forster's novels and short stories, Somerset Maugham's *The Moon and Sixpence* (1919), and other works of the first half of the twentieth century. This adds significantly to the literary imagery of fear and unfair destiny cultivated by modernity.

Lawrence borrows the satyr-related motif for *The Rainbow* from letters to Forster. He speaks of undifferentiated life reflected in modern Pan, the continuation of it in both demons and angels, yet, as in Fra Angelico's *The Last Judgment*, always within "a conception of the Whole" (Lawrence 1981, 266, 275). It has a beginning and an end, heaven and hell, good and evil, circulating between God and humanity. He insists that the river of life has both jungles and marshes and flows from source to infinite, with the human soul holding "all that it has been," becoming any animal and touching paradise (Kinkead-Weekes 2002, xl). The light of human consciousness brings a liberating potential, whilst the darkness of the subconscious is populated with wild beasts (Kinkead-Weekes 2002, xli). While Lawrence rejects Forster's association of Pan with Christ and does not believe in neopaganism, he makes his angels and devils "old-fashioned symbols for the flower into which we strive to burst" (Lawrence 1981, 275).

The conscious demonic-flavoured appeal through Christianity and its visualization of hell culminates in *Aaron's Rod* (1922). The employed prophecy of Isaiah on the exodus of Israelites from Egypt brings into full play the imagery of flowering, which is vital for Lawrence due to his extraordinary sensitivity to the natural world (Beer 2014, 126; Granofsky 2022, 186) and his fears of the rapid industrialization and transition of society. The rod, which is the flute, brings misfortune to Aaron, making him a modern Marsyas who lost to Apollo in a music competition and, as a punishment for challenging the *Musaget*, was dreadfully skinned.

While the flute turns Aaron into a mythological satyr who contests Apollo, or even a disoriented modern Pan (Humma 1990, 8), a musical medium produced by it also links him to the magic of Circe. Aaron becomes a weak man trapped like a beast, the non-divine entertainer and lover of Marchesa who is, *inter alia*, imposed an archetype of Circe upon her. Being the reason for Aaron's spiritual imprisonment, music, as the art of the Muses, is expected to liberate; it merges and separates real and magic, ancient and modern, female and male. Traditionally, Apollo governs music as art, but Aaron's music becomes Dionysian as it reflects the simplicity of life. It is a satyric, entertaining medium of average, simple people close to nature (Nietzsche 1910). This supports Aaron's bestial, satyr-like nature, which terrifies characters and, possibly, readers.

Terror is mostly evoked through musicalized scenes linked to protests, crowds, and violence, or Aaron's perception of Italy as a Hellenic world full of ancient beasts. A reed flute and its magic (or cursed but divine) nature justifies

the presence of nature's demonic, destructive forces, which Aaron witnesses both outdoors, alone, and while meeting certain people indoors. This makes Aaron oppose the satyr-inspired natural brutality of Italy to the warm domesticity of England: "The cosy brightness of a real home – it had stifled him till he felt his lungs would burst. The horrors of real domesticity. No, the Italian brutal way was better" (Lawrence 1988, 209).

Eventually, Aaron's resentment towards Marchesa forces him to abandon her, as her life mode is unacceptable for him: he cannot be her trapped Odysseus or an equal deity. He is unwilling to be trapped or serve her, which symbolizes Aaron's acceptance of his way as a prophet of Lawrence's philosophy and the journeying brother of Moses in the story.

While the satyric layer in this regard is less vivid due to its primary support of the archetypes of Homeric voyager and biblical prophet, the level of primaeval fear becomes sensible and perceivable during the dream, where Aaron descends to the underworld. During his *katabasis* (a temporary journey to the world of the dead), Aaron sees a skin without a person inside, which alludes to Marsyas and his destiny. Satyr's fate may evoke doubts: Will the story of Aaron end happily? Will he be punished like his guiding Hellenic archetype? Eventually, Aaron survives his wanderings, yet the flute gets destroyed in an anarchist bomb explosion.

As the biblical layer is more substantial and of greater importance to Lawrence, the flute transforms into a symbol of manhood, symbolizes the passion and unity of a man and a woman and satyr-type "just unalloyed desire, and nothing else" (Lawrence 1988, 269). Such symbolic appeal to the basics of human nature, instincts, and procreation supports the overall exploration of the (sub)conscious. The writer speaks of or hints at things that are natural and well-established in the reptile part of the human brain. This challenges both characters and readers who have just passed through the age of Victorian and Edwardian traditionalism and have to face the accelerations of the new century, a modernity that speaks of indecent topics and tries to bring forward the forbidden topic of nudity – of bodies, minds, and souls.

Eventually, the combination of the layers of biblical Exodus, Homer's *Odyssey*, and satyric myths, linked to the single rod as an attribute of spatial post-war movement, and the use of music and sound components as catalysts of plot twists, allows Lawrence to compare countries and cultures, raise the topic of modern slavery, where the working class is opposed to the upper middle class and nobility, like enslaved Israelites to Egyptian masters. This reflects Lawrence's neophobic thoughts and first-hand experiences and appeals to the fear of imprisonment, confinement, and oppression.

4. Morbid Voice of Joyce

This penultimate section explains how Joyce uses his textualized voice and narrative variations to form intermedial simulation, where prose adopts formal and affective qualities of a sermon, music, and visual hallucinations. As an outcome, a destabilized readerly position is constructed.

Undoubtedly, Lawrence's voice and personal concerns echo the Joycean voice behind the scenes. This is a tool of evocation of or response to neophobia and affecting the reader. The presence of this being, neither the narrator nor Joyce himself, is disturbing. This invisible yet unnamed *persona* feels like the ghost of the writer. His narrative voice functions as a meta-medial or intermedial narrator, who shapes affect through alternating and curiously woven media-inflected modes, such as sermons, songs, mythic parallelization, theatricalization, or internal monologues.

In A *Portrait of the Artist as a Young Man* and *Ulysses*, Stephen Dedalus becomes Joyce's avatar and labyrinth-builder, his primary herald, a mirror of Joyce's past, his experiences at the turn of the century, and his response to modernity. *Finnegans Wake* has no named narrator, yet the style and narration modes remind one of Joyce's voice expressed through Stephen previously. The invisibility turns Stephen into a vessel, an *aoidos* of the myth-based trilogy, yet there is also a self-reflexive arranger who is neither Stephen, Joyce, nor the narrator (Somer 1994, 65). He tells readers the story of the Irish past, although in a complicated and complex manner, as if the historical pain and fear of modernity obscure his mind. He becomes one of the masks of Joyce, who is changing his proximity on the reader–Joyce axis to an extent, when reading becomes impossible or extremely disturbing. As a result, processing *Ulysses* is a challenge, whereas finishing *Finnegans Wake* requires the reader's effort, patience, and open-mindedness.

Throughout the novels and chapters, Joyce's voice strengthens, and Stephen, as his manifestation, becomes more advanced and self-sufficient, and his patience gets nearly exhausted. The initially dispersed focus shifts slowly; the characters gain their voice, and, in Bakhtinian terms, Joyce's authorial voice fades to foreground the characters' autonomy (Bakhtin 1975). Although, for a reader, from the point of view of composition and context, Joycean novels may seem to lack logic at certain points. The absence of clear structural and compositional borders between thoughts, speeches, prayers, dreams, visions and fears, a thirty-page-long sermon, and Joyce's conscious eradication of quotation and punctuation marks, however, make A *Portrait of the Artist as a Young Man* a unified flow of the verbal medium owned by Joyce-the-*Aoidos* and enhanced by the seemingly alien insertions. The same happens with *Ulysses* and *Finnegans Wake*, even to a greater extent.

Joyce's oeuvre, eventually, is a product of his dreadful experiences and the reflection of his voice, hence, the active use of suggestive and affective elements and his appeal to the instincts and collective memory. In A *Portrait of the Artist as a Young Man*, readers may notice the morbid attachment of the narrator to colours and specifically their shades, constructing the vagueness of reality as opposed to the bright radiation of hypothetical divine and god-related spheres to which the protagonist leans. The domination of vague palettes and the absence of strict lines or clear figures may remind one of the *sfumato* effect in paintings. These colours and effects often involve the painful thoughts of sins and soul; at the same time, their vagueness is opposed in the text by the sharp and piercing metaphors of fear, pain, and emotions.

While the palette is mixed and confusing due to the emotional overlay of thoughts by a child, boy, or young man who is trying to figure out his future, by the end of the novel, the radiance of god, the darkness of hell, and the haziness (or vagueness) of the earth are replaced by the enlightened seeking for freedom. Stephen links it to Daedalus, his guide from the distant past, the archetype to which he submits.

Additionally, the representation of troubles, feelings, things, and processes around Stephen and his experiences through the combination of senses is disconcerting. The conscious involvement of this level in the text is troublesome, as not every reader can perceive it. As synaesthesia targets something beyond the conscious, its use by Joyce may be seen as the employment of another tool of perplexed irritation.

In *Ulysses*, Stephen is presented differently, though: he is a writer with a lancet-pan – "He fears the lancet of my art as I fear that of his. The cold steelpen" (Joyce 2000b, 6). He is also Telemachus waiting for his father, which makes him a "son of two fathers, Odysseus and Dedalus" (Ellmann 1972, 4) – "the son consubstantial with the father" (Joyce 2000b, 252) – "absorbed with the issues of fathering and self-fathering" (Bishop 1986, 16). This makes the character of Stephen more disturbing, as he does not fit into the modern world.

Similarly to the Oedipus complex in Lawrence's *Sons and Lovers*, the father–son issue is based on the mother–son opposition. It becomes the element of referring to death, evoking highly visualized dreams and nightmares, very pictorial and sometimes ekphrastic imagery of corpses. It forces Stephen and the readers of his soul to constantly balance between reality and the imposed traditional conservatism of the church (Deane 2000). As a citizen of two worlds, modern and Hellenic, Christian and agnostic, Stephen struggles and suffers. Synaesthesia and suggestiveness become his way to face the dialogic conflict of his life, dragging readers into it as well, appealing through torments of choice – the need to decide and adapt.

A physical movement echoes these torments; it is another alien element faced by readers with concerns. The description of Stephen's wandering – "the fear he had walked in night and day, the incertitude that had ringed him round, the shame that had abased him within and without" (Joyce 2000a, 184) – is repeated many times and can be a characteristic of the mythological quests. This can also be associated with fearful dream-walking in *Finnegans Wake*. Key characters are torn apart by feelings of fear, shame, and uncertainty and are terrified by the vagueness of the future and contrasting life of day-time and night-time: the "faint glimmer of fear became a terror of spirit," and the hypothetically perfect and positivist "hoarse voice of the preacher blew death into […] soul" (Joyce 2000a, 120).

This sets the basis for the condemnation of the Catholic priests and the religion, political preachers, and leaders of the Irish nation. Joyce's fear becomes the enlightenment's mythic terror (Horkheimer and Adorno 2002, 21), and the morbid voice signals the inevitability of changes and acceleration, yet still mourns the good old Hellenic past as documented in Europe's cultural heritage and legacy.

In fine

This paper has explored through Lawrence and Joyce how the intermedial toolkit of modernist writers translates affect into form and neophobia into layered narrative experience. Incorporated consciously and meticulously, intermedial forms and modes appeal to readers' imagination and evoke various feelings: disconcert, unhappiness, struggle, opposition, loss, and, primarily, primaeval fear. The manifestation of fear is achieved, *inter alia*, through the references to Adam and Eve, lost Eden, echoes of Hellenic satyrs as symbols of nature and primaeval unity with it. The dark, traditional, and Hellenic are opposed to the light, progressive, modern, and natural. This is based on common archetypes and motifs registered at the level of the collective subconscious and common cultural memory.

Lawrence and Joyce spoke of their reality, their struggle to embrace the new world order, the new century, and all the turbulences it brought. They mused, directly or overtly, on the economy, social matters, self-awareness, the spread of media, the acceleration of industries, as well as the role of women, wars, and the movement of people. The media and medialized experiments became tools for describing the collapse of civilization as experienced by these two writers, as well as evoking *panikos* and making readers uncomfortable. Pan and satyrs, deities and archetypes haunt readers, sometimes very unexpectedly; they appeal to animalistic feelings and aim to shock. The panic caused is equal to the frustrating presence of writers in their works. The distance between readers and the author, the forced suggestiveness, and the imposed synaesthesia of Joyce

disturb as much as the shapeshifting and emotionally unstable characters of Lawrence. Ultimately, the medial experiments become affective and suggestive through dreaming, parallelization, visual ekphrases, appeals to the past and commonality, as opposition to the modern colonialism of Ireland or colonialism of souls and minds.

The dark neophobic palette of the texts creates narration that refers to the subconscious: associations and basic instincts. This causes confusion and feelings of loss, puzzlement, and shock. A seemingly chaotic use of archetypes and parallels evokes comparison, empathy, and confusion; it may cause feelings of frustration among readers, who are never left alone. The affect is strong and imposed on them to force musing on everything, at once, and without respite. This makes collective memory an active actor in the text; it is brought forward through intermedial elements to impact readers, refer to their traumatic experiences, and convey additional messages in an (inter)medial, non-verbal way.

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